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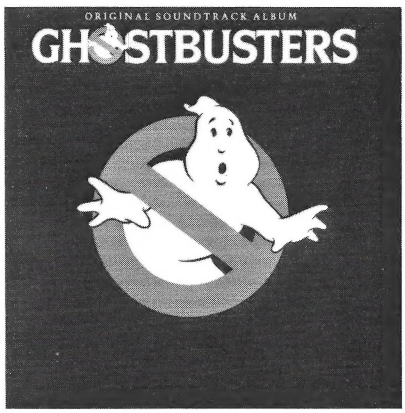

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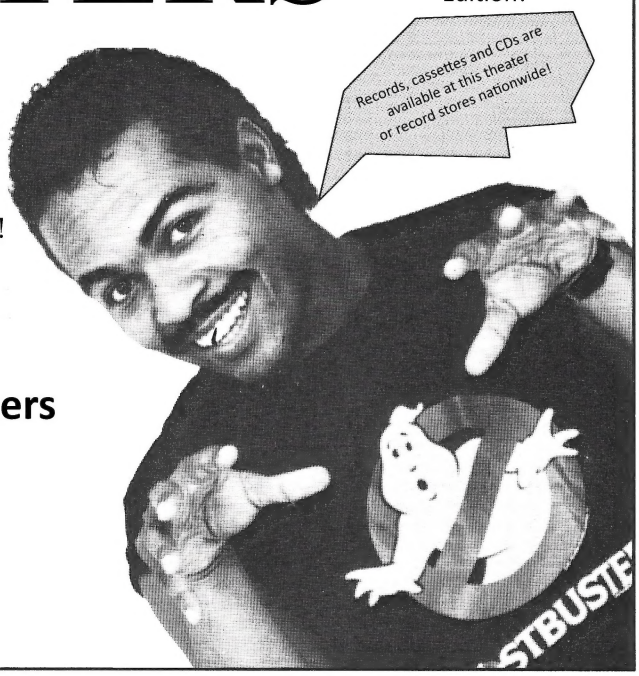

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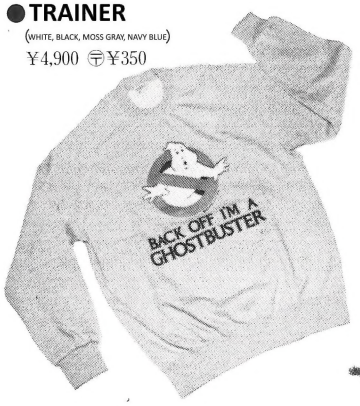

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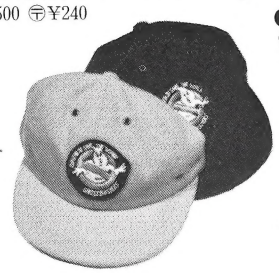

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ゴーストバスターズ

Provided by Columbia Pictures
An Ivan Reitman film
Black Rhino/Bernie Brillstein Productions

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THEY'RE HERE
TO SAVE THE WORLD.

Explanation

This SFX super spectacle, "Ghostbusters," swept the American movie world in the summer of 1984, beating out Steven Spielberg's two biggest masterpieces ("Indiana Jones and the Temple of Doom" and "Gremlins") to become the No. 1 hit in the United States and the biggest hit in the history of Columbia Pictures.

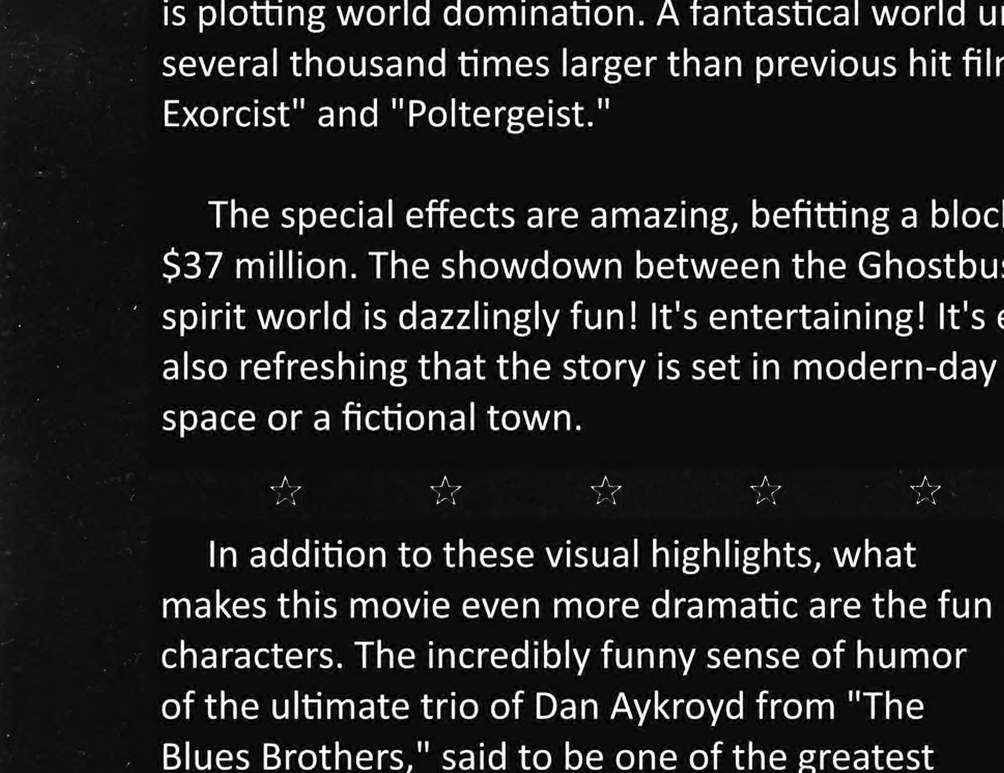
The movie is set in the megalopolis of New York. The title "Ghostbusters" refers to a group of ghost-fighting soldiers, and the film depicts their heroic efforts to eradicate the ghosts that have appeared all over the city.

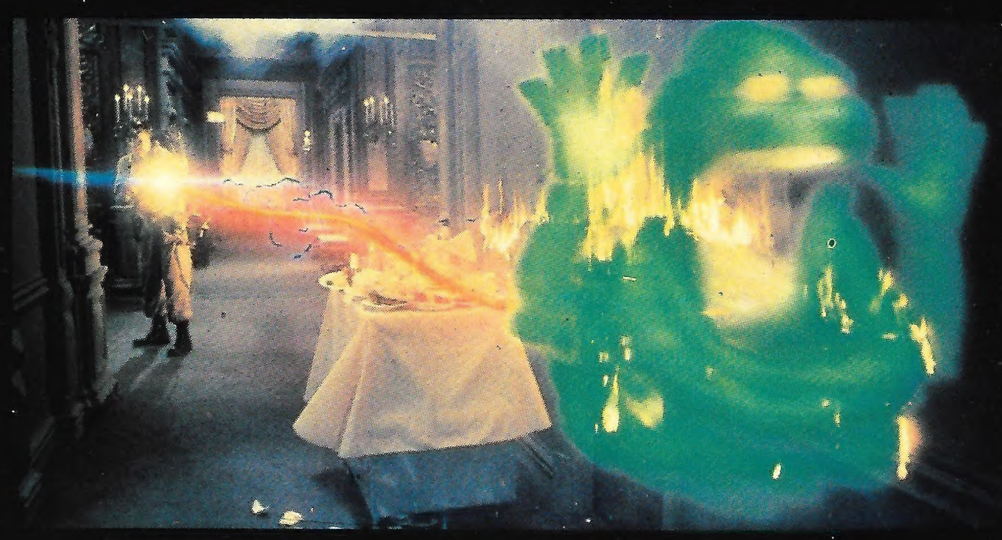
A variety of ghosts appear in this film, including the ghost of an old woman who appears in the city library, the greedy Ugly Little Spud who trashes the hotel, the mad dog ghost who attacks the heroine, Terror Dog, and Gozer, the Queen of the spirit world who is plotting world domination. A fantastical world unfolds, on a scale several thousand times larger than previous hit films such as "The Exorcist" and "Poltergeist."

The special effects are amazing, befitting a blockbuster that cost $37 million. The showdown between the Ghostbusters and the spirit world is dazzlingly fun! It's entertaining! It's exhilarating! It's also refreshing that the story is set in modern-day New York, not in space or a fictional town.

☆ ☆ ☆ ☆ ☆

In addition to these visual highlights, what makes this movie even more dramatic are the fun characters. The incredibly funny sense of humor of the ultimate trio of Dan Aykroyd from "The Blues Brothers," said to be one of the greatest





comedians of our time, and Bill Murray and Harold Ramis from "Paradise Army," sparks off! The three characters' completely different personalities - the cheerful Aykroyd, the goofy Murray, and the cool Ramis - enhance the happy mood of this festival movie and also add depth to the drama.

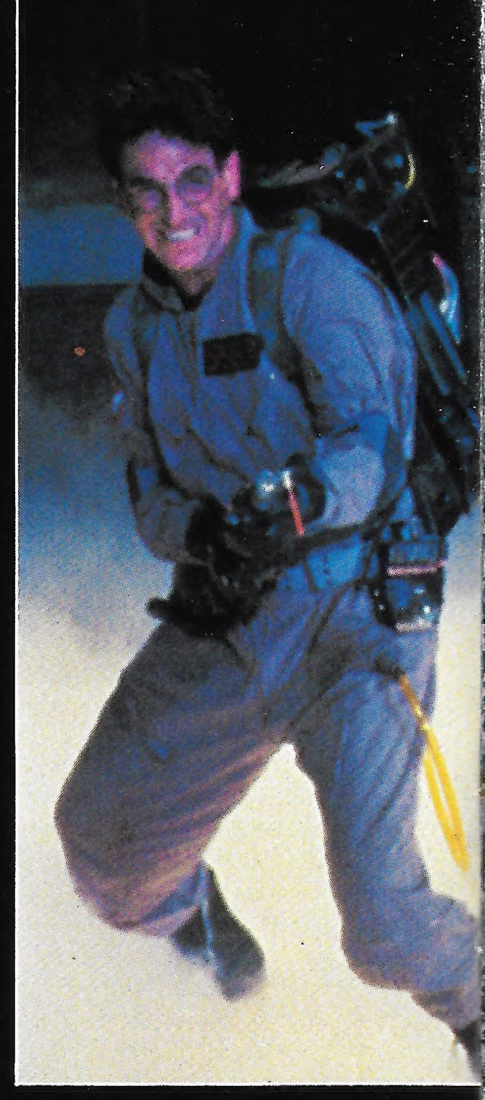
The only female heroine is Sigourney Weaver, known for her role as the courageous beauty in "Alien," who gives a sexy and eccentric performance as Murray's girlfriend who is possessed by a monster. The cast is also full of talented actors, including Rick Moranis from "Streets of Fire," Ernie Hudson from "Second Chance," William Atherton from "Looking for Mr. Goodbar," and Annie Potts from "King of the Gypsies."

☆ ☆ ☆ ☆ ☆ ☆

The production team was just as strong as the cast. The director was Ivan Reitman (Animal House (producer) and Paradise Army), the cinematographer was Laszlo Kovacs (Easy Rider and Paper Moon), the art direction was John De Cure (Hello, Dolly, Cleopatra), the special effects were by Richard Edlund (Star Wars, Poltergeist, Raiders), and the music was by Elmer Bernstein (The Magnificent Seven). The film's theme song, which was a number one hit in the US, was also a big hit.

The screenplay was written by both Aykroyd and Ramis, and Aykroyd, who has an extraordinary interest in the spirit world just like the doctor in the film, has based the story on his own experiences and research. The setting in which the ghost world living in New York tries to destroy the world is thrilling and perfectly suited to our modern, end-of-the-century world. "Ghostbusters" is a highly talked-about film that can be called a "triumph of ideas" that combines modern SFX and comical characters in a fantastical way!

Produced & Distributed by Columbia Pictures 1 Hour 45 minutes 6 reels 2883 m
Cinemascope (translated by Natsuko Toda)



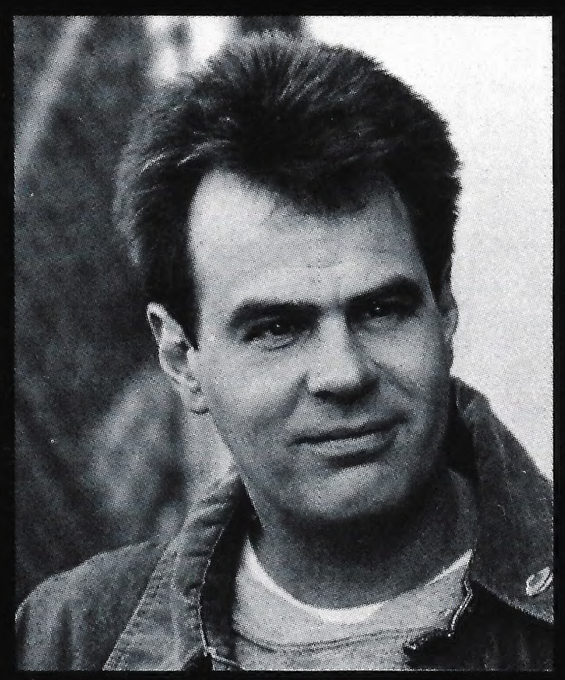
He is a unique comedian who is said to be "the greatest hope of the 1980s" for his excellent performance as the dim-witted scientist Peter. He was born on September 21, 1950 in Evanston, Illinois, as one of nine children, and was raised in Willemette. He initially attended Regis University hoping to become a doctor, but found himself overwhelmed with his studies and became depressed, so he joined the Chicago improvisation group "Second City Workshop". It was here that he met Dan Aykroyd, who would later become his friend. Murray eventually made his way to New York, where he appeared in "National Lampoon Radio Show",

BILL MURRAY

ビル・マーレー

and in 1975 he joined the off-Broadway revue "National Lampoon Show". In 1976, this developed into the popular TV show "Saturday Night Live", and he was instantly brought to the limelight. His film debut was in Reitman's "Meatballs", and he established his popularity with the same director's smash hit "Paradise Army" in 1981. His new film is his first serious drama, "Razor's Edge". [Other major works] 1980. Balls Balls 1982. Tootsie

He is a talented actor who is also good at screenplays and music, and he wrote the screenplay for this film together with Ramis. He was born in Ottawa and raised in Quebec. He went to Carleton University in Ottawa to study criminology, but honed his talent as a comedian at the Second City Workshop in Toronto and moved to Chicago to join the group. It was there that he met Ramis and Murray. He later joined TV's Saturday Night Live as an actor and writer, and became popular. In 1977, he won an Emmy Award. He formed the Blues Brothers band with the late John Belushi, who had been his teammate on the show, and

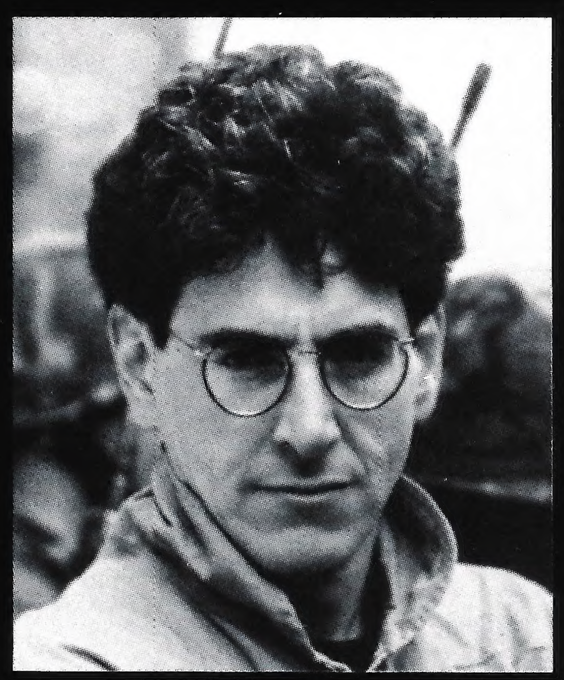


DAN AYKROYD

ダン・エイクロイド

produced an R&B record that was well received. His film debut was in the 1975 Canadian film Love at First Sight (unreleased). In 1980, director John Landis' The Blues Brothers became a huge hit, and he became a hugely popular star. [Other major works] 1982. Neighbours 1983. The Twilight Zone, The Big Turnaround

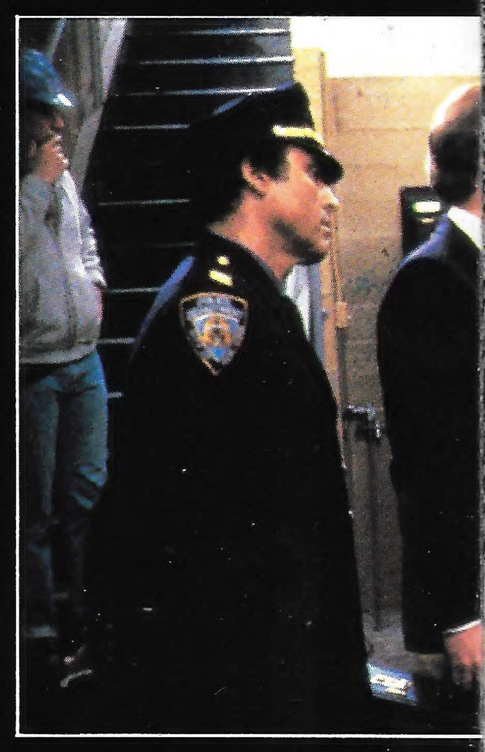
"The Clark Kent of Comedy." He is also known as a modern-day actor who writes and directs alongside Aykroyd. He is also known for his excellent pairing with Murray. He is originally from Chicago. After graduating from Washington University in St. Louis, he worked as a teacher in Chicago while contributing to the Chicago Daily News, and eventually became one of the editors of Playboy. He auditioned for Second City and passed, and became a regular member around 1969. After moving to New York, he became a screenwriter and comedian for the off-Broadway National Lampoon Show. His scripts for the TV

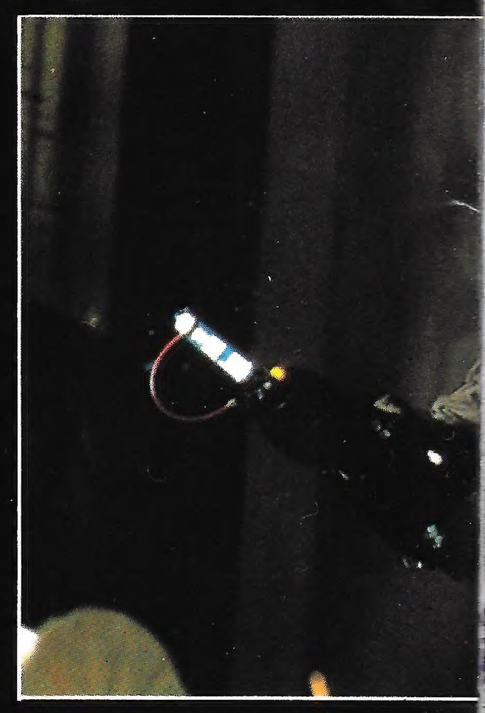


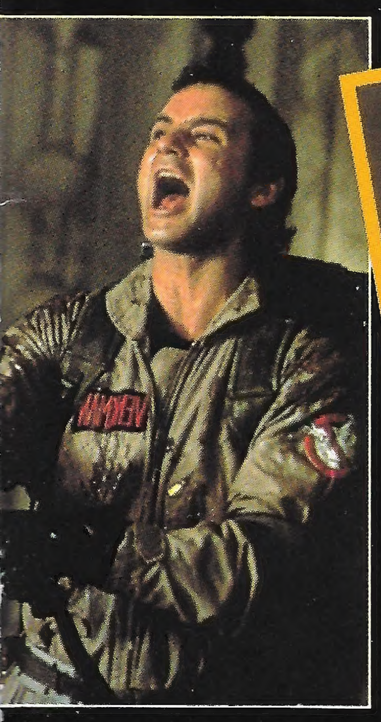
HAROLD RAMIS

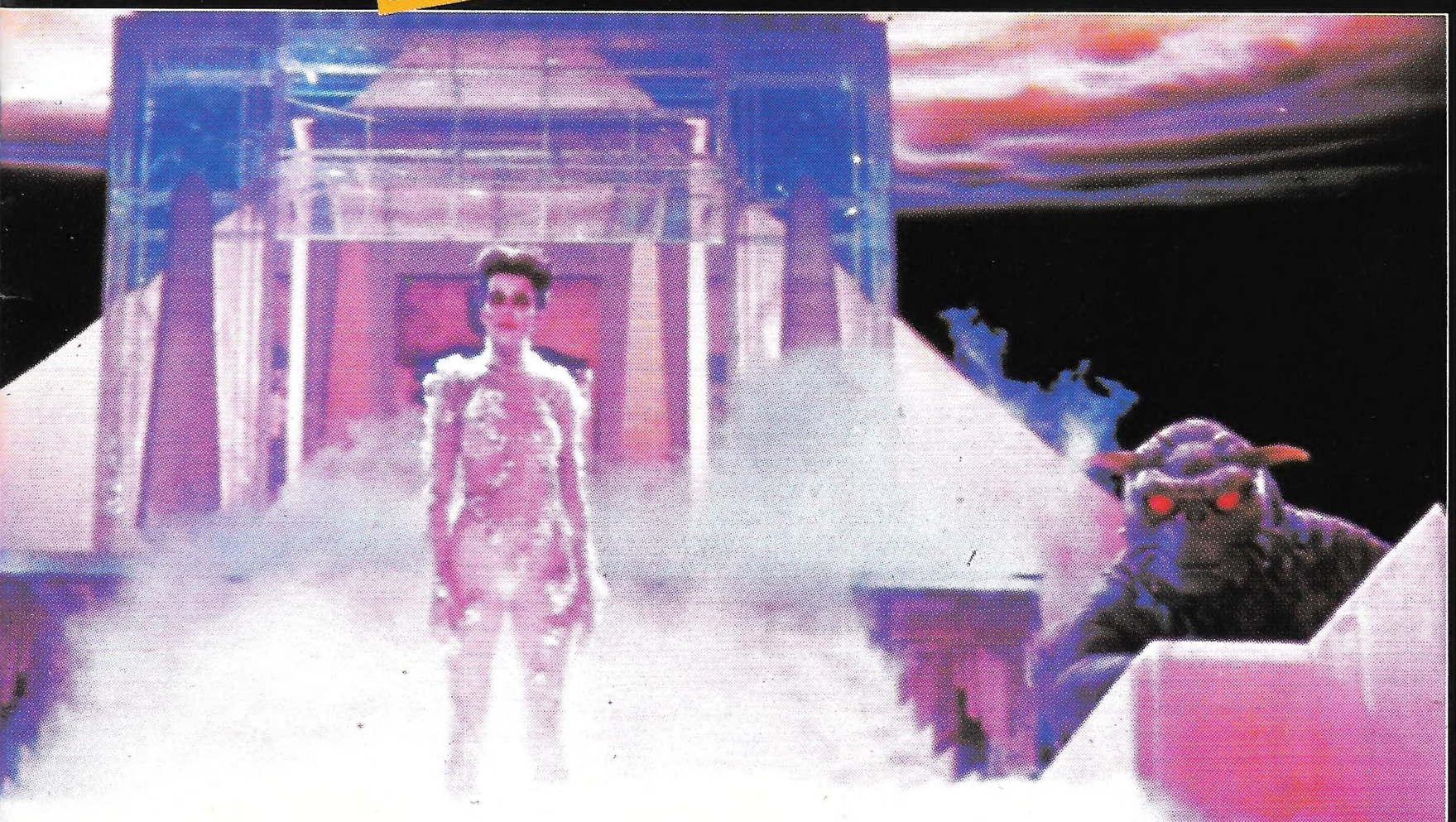
ハロルド・ライミス

non-fiction program Visions were recognized, and he wrote Animal House, which became a huge hit. He teamed up with Reitman and Murray to produce hits such as Meatballs (screenplay), Balls Balls (screenplay and director), and Paradise Army (screenplay and starring role). His 1983 directorial work, The Holiday Road 4000 km, was also a huge hit in the United States.







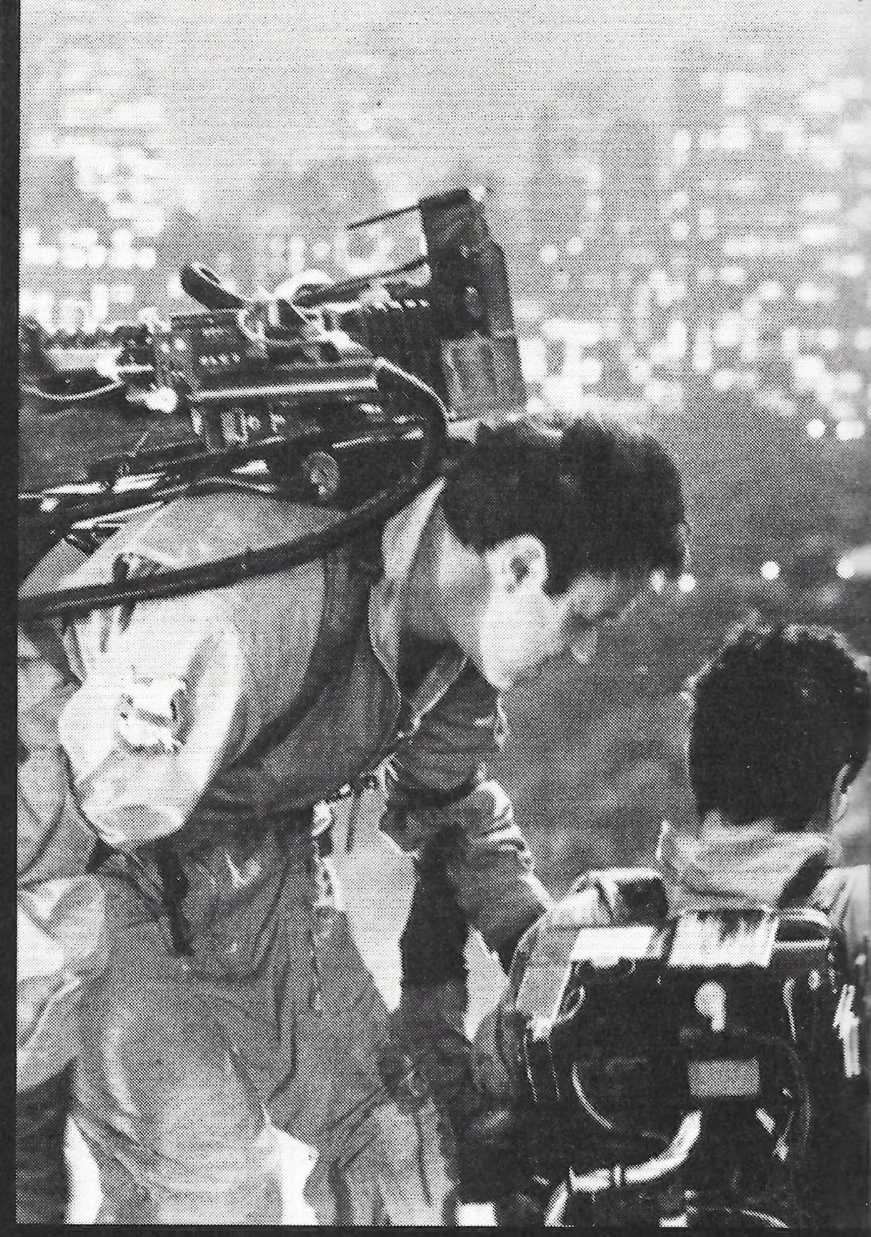


In "Alien" she played the role of a tomboyish pilot who survives until the end, but here she plays a beautiful woman possessed by "Zuul, the God of the Gates," and is full of a troubling mood. Born in New York on October 8, 1949. Her father was Sylvester Pat Weaver, former president of NBC. Her mother was Elizabeth Inglis, a British actress. She studied English literature at Stanford University. She then entered the drama department at Yale University and began appearing on stage in off-Broadway productions such as "Marco Polo Sings a Solo," gradually gaining recognition. Her film debut was in "Alien" (1979),

SIGOURNEY WEAVER

シガニー・ウィーバー

and the success of this work made her known as an actress of great ability. Her real name is Susan, but she took her stage name from Siggany's name in Fitzgerald's novel "The Great Gatsby." [Other major works] 1981. Eyewitness 1982. The Year of Danger, The Deal of the Century (unreleased)



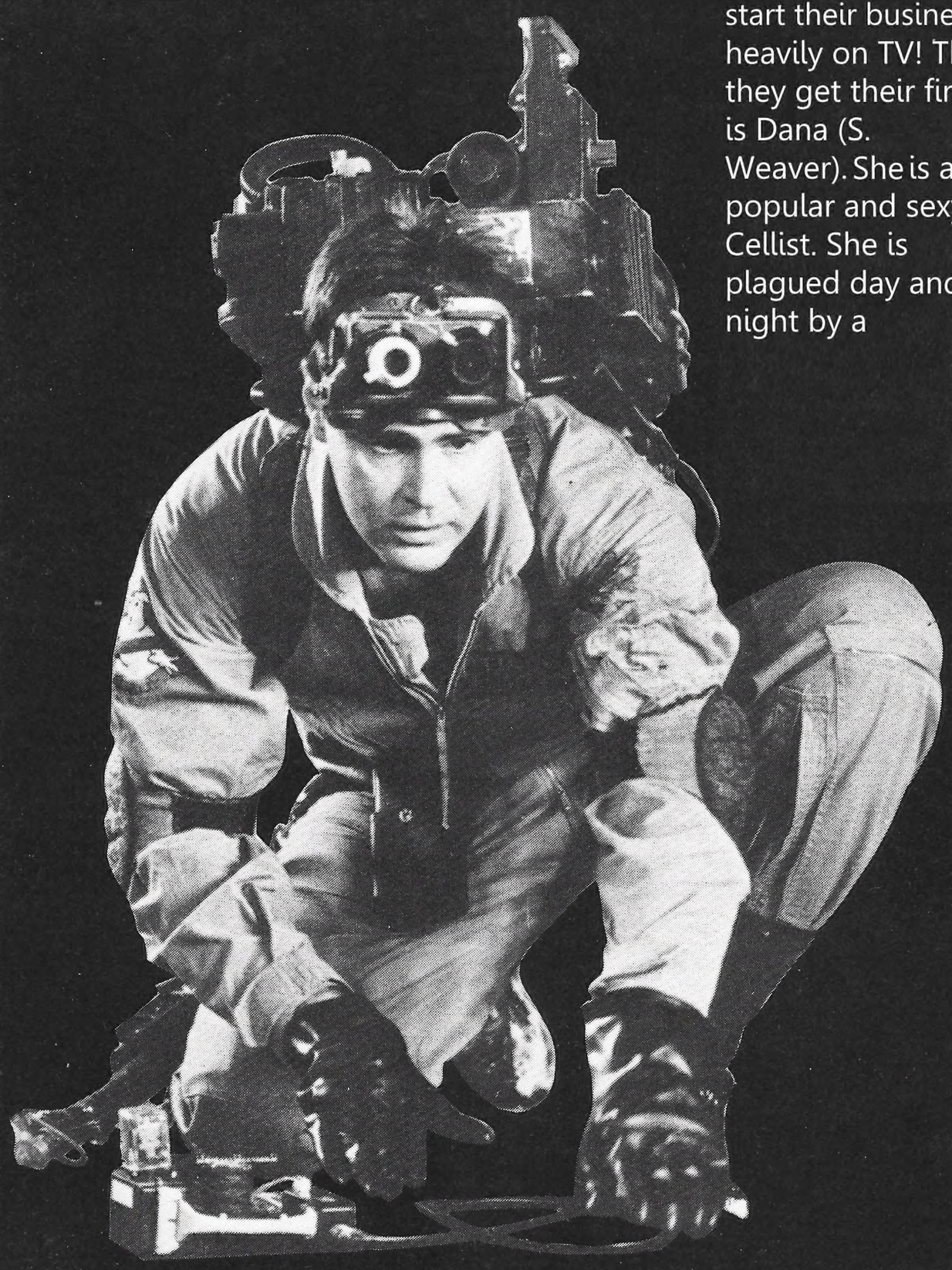
New York is a city that never changes its expression no matter what happens. There are three university scientists here who are researching supernatural phenomena. They are the goofy Peter (B. Murray), the humorous Raymond (D. Aykroyd), and the calm and collected Egon (H. Ramis).

One day, they receive information that a ghost has appeared at the New York Public Library. When they rush to the library, they find library cards scattered all over the place and sticky liquid on the walls. Eventually, they find the ghost they were looking for. It is the ghost of an old woman wrapped in a green mist. Shocked, they rush to get away.

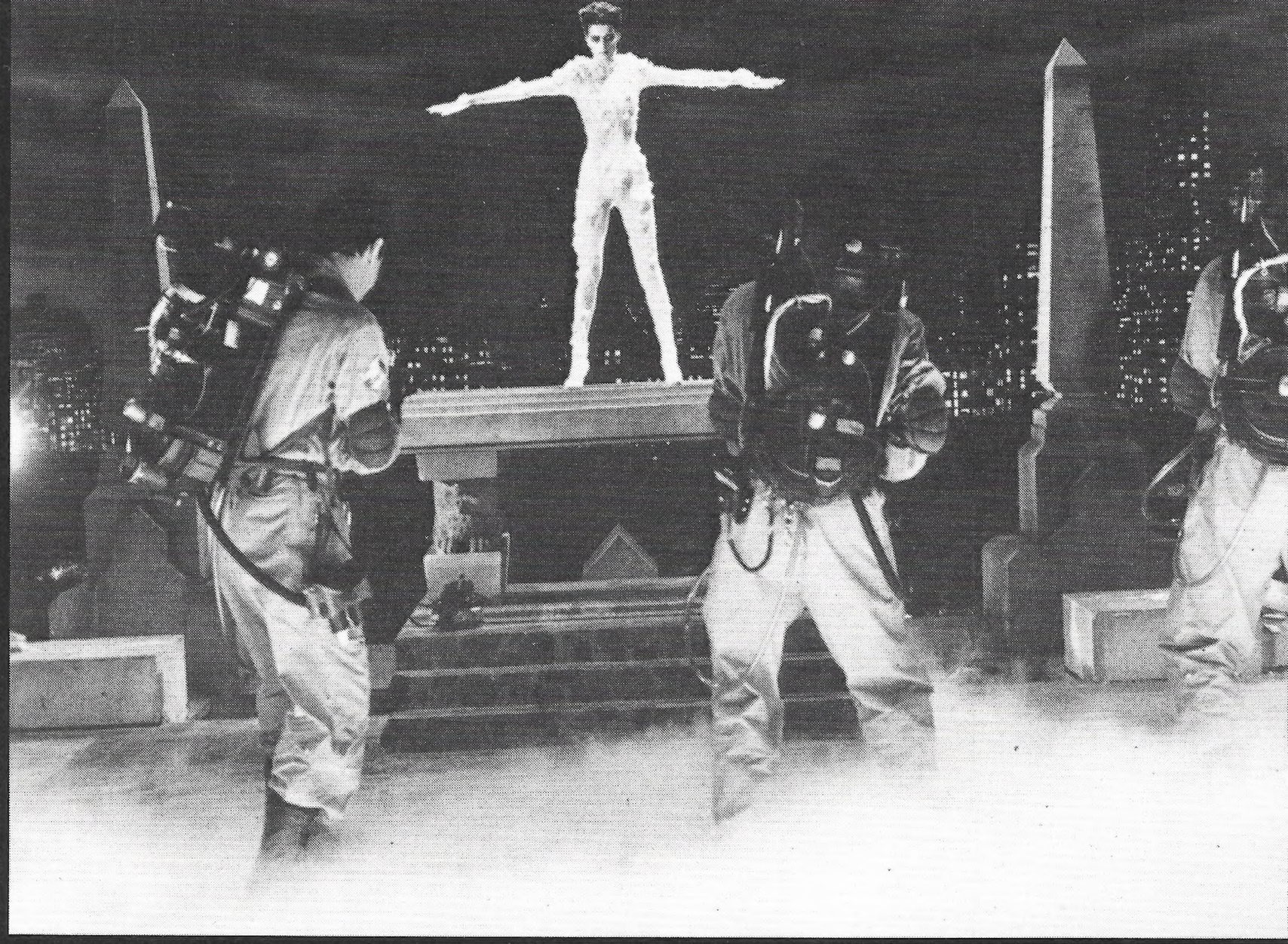
When they returned to university, an unbelievable fate awaited them. Their research funding was suddenly cut off and they were fired. "Well, I've decided! I'm going to use my experience at university to start a new business. What kind of business? Ghostbusters. There's no other business like this in all of New York!"

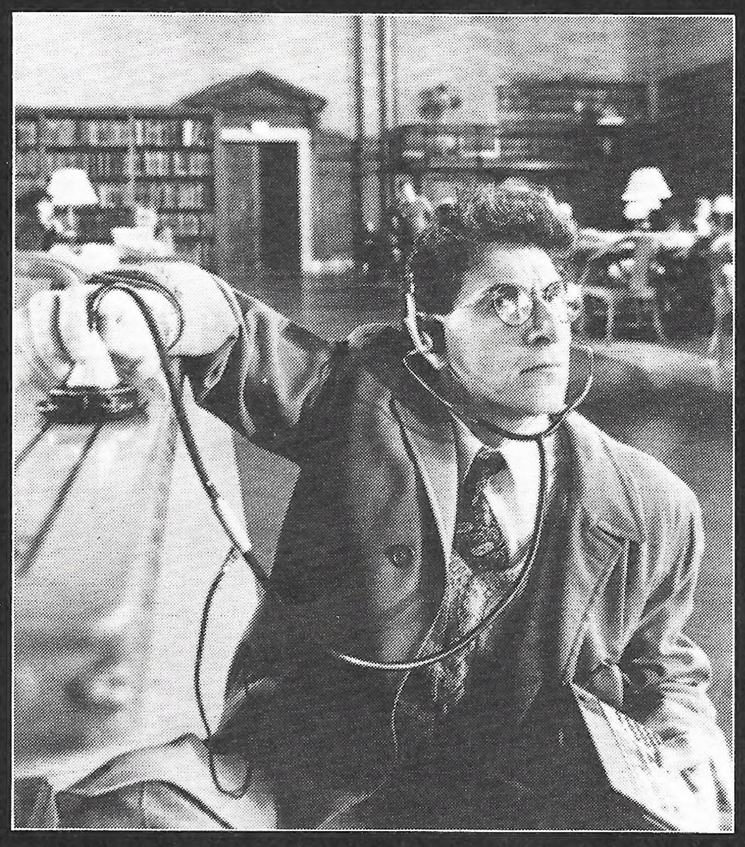
Determined, the three struggling scientists rent a rundown apartment and start their business. They advertise it heavily on TV! Thanks to their efforts, they get their first customer. Her name is Dana (S. Weaver). She is a popular and sexy Cellist. She is plagued day and night by a mysterious voice that goes "Zuul" and is coming from her refrigerator.

A few days later, a ghost appears at the luxury hotel. After a big fight, the trio succeed in capturing the mischievous Ugly Little Spud, and are featured in the media all over the United States. Their business becomes very prosperous. Before long, Peter arranges a date with Dana, who he has had a crush on since they met. However, that night, Zuul, who had been sleeping in the refrigerator, appears and suddenly attacks her when she returns to her room.



THE STORY





Meanwhile, Lewis (R. Moranis) was in the office, having become "Vinz, the God of Keys." Lewis was Dina's neighbor in her apartment, a serious tax accountant who had been in love with her for a long time. Egon, Raymond and others were trying to protect him and proceed with the investigation. But unfortunately, Walter (W. Atherton), a mean official from the Environment Agency, appeared and turned off the power to the tank that was storing countless ghosts. With a tremendous explosion, the office collapsed in an instant, and the ghosts with infinite power were released into the skyscrapers of New York.

Meanwhile, on the rooftop of the damaged apartment building, "Vinz, the God of Keys" meets "Zuul, the God of Gates" and they share a moment together. Thus, the door to the end of the century is finally opened.

Peter was held in a detention cell on Walter's orders, but after appealing to the Mayor of New York, permission was given to send the Ghostbusters out again.

Thus, with full authority from New York City, the four "Ghostbusters," including black man Winston (E. Hudson), begin

their grand assault.

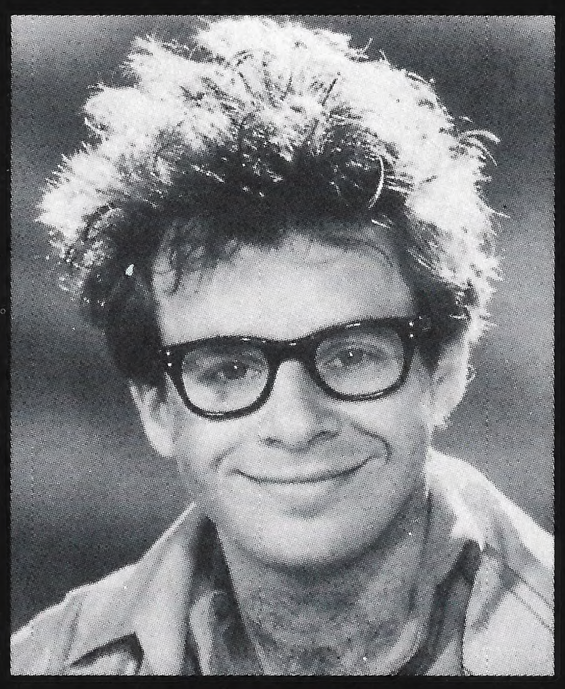
The rooftop of the apartment building had been transformed into "Gozer's Temple." It was a dizzying, terrifying spirit world.

Dana and Lewis transformed into "Terror Dogs" and stood in their way. Then the Queen of the Spirit World, "Gozer, God of Destruction", finally descended from the world of mystery and fear. Gozer transformed into a giant Marshmallow Man and finally began her destruction.

Come on, save the Earth from crisis! "Ghostbusters"!

Peter, unaware of this, excitedly rings the doorbell. To his surprise, Dana appears, transformed into the incarnation of evil, "Zuul, the God of Gates"! She says she is waiting for "Vinz, the God of Keys."

Peter begins to realize the terrifying mechanisms of the spirit world: when "Zuul, the God of Gates" and "Vinz, the God of Keys" mate in a human body, the world will come under the control of demons.



RICK MORANIS

リック・モラニス

Moranis leaves a strong impression in his humorous supporting role as the pathetic neighbor who falls in love with the beautiful Dana. It could be said that a new comic talent has been born. Born in Toronto, he started working at a radio station in high school. His work for Canada's CBC earned him recognition, and he joined Second City Television. Shows produced by this production company began airing on NBC around 1981, and Moranis won two Emmy Awards, in 1982 and 1983. He also appeared in Walter Hill's "Streets of Fire," making 1984 a big year for Moranis.

ANNIE POTTS

アニー・ポッツ

Annie Potts played the role of a strange secretary with a strange voice and an ennui-like personality. After studying drama at Stephens College in Missouri, she appeared in Shakespeare's plays while also appearing in minor roles on TV. She took a break from acting for a while due to a leg injury, but from around 1976 she began to gain recognition by appearing in plays such as "Charlie's Ant" and TV dramas such as "Cowboys" and "Good Time Girls." Her latest film is "Stick," co-starring Burt Reynolds. [Other major works] 1977. Corvette Summer, 1978. King of the Gypsies

WILLIAM ATHERTON

ウィリアム・アザートン

Atherton played Peck, a stubborn bureaucrat at the Environment Agency. It's been a while since he last appeared on a Japanese screen, but he has been active on stage recently. He was born in Connecticut on July 30, 1947. He became interested in acting in high school, and went on to study at the Pasadena School of Dramatic Arts and Carnegie Institute in Pittsburgh. After moving to New York, he began to work on stage and TV. His breakthrough film was Spielberg's 1973 film "Carjacking: The Next Clash," and he won an Oscar for singing the theme song to "The Great Gatsby" in 1974. [Other major works] 1972. The Centurion 1973. Summer of Memories 1975. Day of the Locust, Hindenburg 1977. Searching for Mr. Goodbar

ERNIE HUDSON

アーニー・ハドソン

Hudson gives a powerful performance as the friendly fourth "Ghostbuster." He is also a multi-talented player who works as a screenwriter and producer. Born in Michigan, he studied acting and theater production for about 10 years at Wayne State University, Yale University, and the University of Minnesota. He gained recognition on stage in "The Great White Hope," and entered the film industry in 1974 with "Leadbelly" (unreleased) directed by Gordon Parks. He has also been active in TV dramas such as "Roots II" and "White Mama." [Other major works] 1979. The Main Event 1980. The Jazz Singer 1982. Space Hunters (unreleased) 1983. Second Chance

The long-awaited special effects comedy "Ghostbusters" has finally been released. It is the number one New Year's movie among many others, and the 1,500 yen admission fee is worth it! It is a recommended work.

Humans are made to be greedy. Once you see masterpieces of special effects and creators like George Lucas's "Star Wars" and Steven Spielberg's "Close Encounters of the Third Kind" and "E.T.", you're no longer satisfied with small things. You can't help but look up, thinking, "There must be something even more amazing."

Even with that greedy eye, "Ghostbusters" is amazing. Funny. Cute. Laugh-out-loud unique. An interesting and mysterious world that is almost addictive.

Up until now, special effects movies have been targeted at children and have unrealistic comic-like stories as their selling point. But this film is completely different. It combines special effects movies with comedies, which Americans love (incidentally, nearly half of the films made in America are comedies). It is the first film to achieve great success as entertainment that can be thoroughly enjoyed by adults as well as children.

So the three main actors - Dan Aykroyd, Bill Murray, and Harold Ramis - were big stars who carried the American comedy world in the 1980s. To give you an idea of how big they were, they were as big as the trio that Tamori, Takeshi, and Tokoro George starred in.

I said that there are a lot of comedies in America, but comedies that are big hits in America rarely become big hits in Japan. For various reasons, such as the language barrier, differences in customs, and differences in national character, the humor does not translate well to Japan. Only a very small percentage of them are released, and the only examples of American comedians becoming stars in Japan are Buster Keaton and Charlie Chaplin. To Japanese fans, even the main trio are virtually unknown. I think only Dan Aykroyd is known. He stood out in a dramatic way in 1980 when he co-starred with John Belushi wearing dark glasses in "The Blues Brothers," and he also came to Japan for a campaign. It may be a little unnecessary to say this, but after Belushi died in 1982, there was a buzz in American gossip papers with the question, "Did I meet his ghost!?" Belushi and Aykroyd were close friends who not only performed together on "Blues...", but also recorded together.

The first time I saw "Ghostbusters" was when I went to Los Angeles in early July. It was about two or three weeks after it had been released, and I was at a movie theater in Westwood, the campus town of UCLA.

I had heard rumors that it was a huge hit, and had a feeling that "Ghosts in this day and age? That sounds interesting," but I was surprised when I entered the cinema.

A lively child, a high school couple who are always clinging to each other, a housewife-like middle-aged woman, an office worker, an elderly couple living an elegant retired life...everyone was laughing out loud with large-sized popcorn in their hands. Their way of having fun was a little strange. They were having so much fun.

Just as I was thinking that, I also found myself getting really excited after watching the movie.

Because, they were so funny. I could only understand about 50% of the English (or maybe even if I didn't understand most of it), but it was still funny. Just watching the three of them made me laugh.

The action alone tells the story.

A wonderful mix of special effects and comedy. A great masterpiece that is enjoyable for both children and adults!

Okamura Ryo

No logic, no age restriction, no need to worry about the Gender Gap. The power to get the audience hooked is palpable from the screen. Even I, who can't understand slang, can relate to this, so it's no wonder that Americans who understand every word of it are delighted.

The reason why everyone can relate to the film is because of the clever little ingenuity, such as the creation of the main characters. The three are dropout scientists who get fired from university and think, "I have to do something." As a result, they take advantage of their careers in supernatural phenomena research, or ghost research, which they majored in, and become ghostbusters. They are a great success, and become pioneers in the industry.

Anyone can relate to this kind of crazy situation.

At the same time, it is also a success story that fulfills the dreams of ordinary people, so the process is also depicted in great detail.

The unknown Ghostbusters first appear in a TV commercial. Then they encounter a ghost that lives in the city library (?), and catch a ghost in a luxury hotel, and their name becomes well-known. Then TV reporters, newspaper reporters, and magazine reporters rush to their aid. As they are chased by the press, more and more work comes their way, and the press corps becomes even more swollen... This is a scheme that clearly shows how important it is to be featured in the media in order to become a celebrity in America.

Is this what they had their eye on? During the presidential election, the Mondale campaign borrowed the Ghostbusters and used the slogan "Reaganbusters" for a while.

They even made T-shirts. Mondale lost the match, but it had no effect on the success of "Ghostbusters." It just meant that Mondale's team couldn't get on board with the movie's momentum.

Another selling point of this film is the unique and idiosyncratic ghosts. The Library Ghost is a refined old woman and a bookworm. The Taxi Ghost has a skeleton face and enjoys scaring customers. Ugly Little Spud is a green-colored ghost who eats everything. Gozer is a physical ghost who seduces people in a see-through body suit. The finishing blow is delivered by the climactic opponent, Marshmallow Man, who looks like an expanded snowman, which is hilarious. After the showdown, the Ghostbusters, the city of New York, and the spectators are all sticky due to the marshmallows exploding. It's like a wrestling match in the whipped cream.

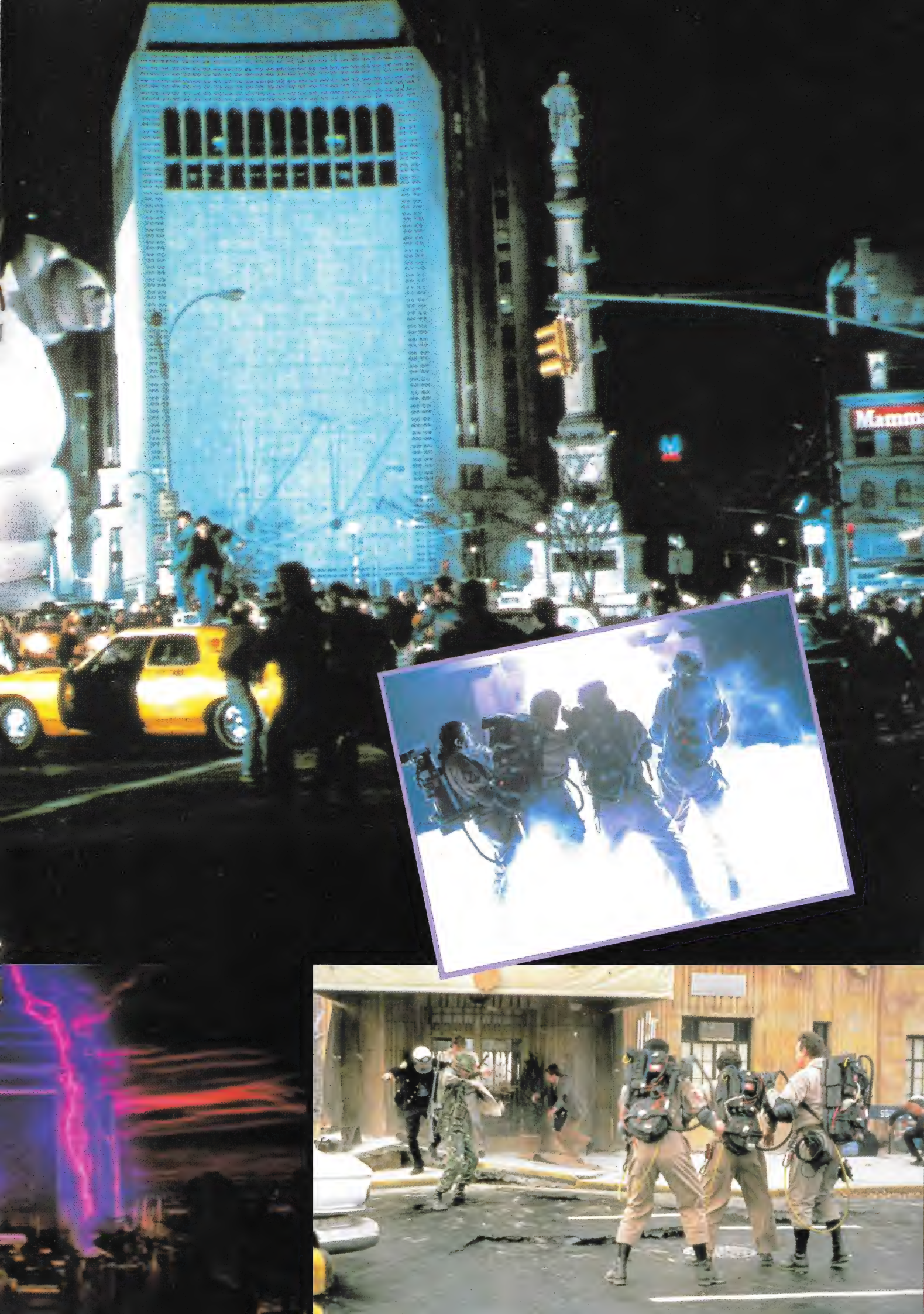
The lovable ghosts were created by Richard Edlund, the BIG1 of the special effects world. They are not scary like Japanese ghosts, nor are they dull. They have a sense of freedom, living purely on instinct, with desires such as appetite, desire to control, lust, and desire to read growing up. They are easy to relate to, even as humans who live to the brim with desires.

"Ghostbusters" is a mix of the world's cutting-edge city, New York, pre-modern ghost-hunting with a touch of everyday sensibilities, and is chock full of elements that will thoroughly excite the audience.

The screenplay was written by Dan Aykroyd and Harold Ramis, who also star in the film. The director is Ivan Reitman, the third batter in comedies. The ghosts are created by Richard Edlund. The bonus is the creepy humor of Bill Murray, who is completely unintelligible. Just hearing this combination will have many Americans excited and thinking, "I have to go see it!" or "I have to go!"

I want all Japanese people to be excited about the special effects comedy masterpiece "Ghostbusters" and murmur, "I have to go see it," "I have to go." And I want them to give this movie a big round of applause.

GHOSTBUSTERS



Richard Edlund & SFX

Yuichi Tanuma

•The highlight of the sci-fi x element of "Ghostbusters" is the comical demon "Marshmallow Man" who suddenly appears in New York. He is 45 meters long (although in reality he is only about 2 meters) and is made entirely of Suitmation (stuffed toys). The base is made of Grey Pyrotan, the most fire-resistant foam, and on the outside is Scott Foam, which has 100 2.5cm pores.

Even though it's called suitmation, the subtle facial expressions can only be achieved by manipulating the cables.

The scene where Marshmallow Man appears in New York City, stalking along, was captured on film at high speed of 72 frames per second (which when projected on screen appears in slow motion), and out of sight, four SFX artists were frantically pulling the cart carrying "Marshmallow Man"!

Filmmaking is such a difficult task.

•The special effects man in charge of "Ghostbusters" was Richard Edlund, who is already well known for his work on "Star Wars" (1977) and "Poltergeist" (1982). He is now a "big one" in the world of special effects.

Edlund was a former central figure at George Lucas's special effects studio, Industrial Light and Magic (ILM). During his time at ILM he worked on Star Wars, The Empire Strikes Back (1980), Raiders of the Lost Ark (1981), and Star Wars: Return of the Jedi (1983), for which he won four Academy Awards for Best Special Effects. He is a genius magician of special effects.

In particular, the special effects scene in "Return of the Jedi," in which a speeder bike hurtles at dizzying speeds just above the ground and weaves through a vast forest, is so full of scientific artistry that it would be worthy of being preserved forever in a museum.

Richard Edlund was born in Fargo, North Dakota. After graduating from the Naval Photographic School, he studied at the University of Southern California's School of Cinema. He was a senior colleague of George Lucas.

After graduating from USC Cinematic Arts, he worked at a Hollywood production company called Westheimer County, where he was in charge of special effects scenes for popular TV shows such as Star Trek and The Twilight Zone. It was during this time that he acquired a sense for SFX.

After that, he became a freelancer and worked in many areas, from graphic design for record albums to promotions for radio concerts, experimental film production, animation for ABC, and even TV commercials. He was a jack-of-all-trades (it goes without saying that it was this inquisitiveness that made Edlund the big name in the SFX world that he is today).

In 1968, he made a documentary called American Sculpture in the 1960s, which was shown at the Los Angeles Museum of Art. In this film, Edland surprised his fans by showing camera work that applied electronics, which would later become the basis of motion control cameras (camera workshops that could obtain the same movement over and over again through computer control).

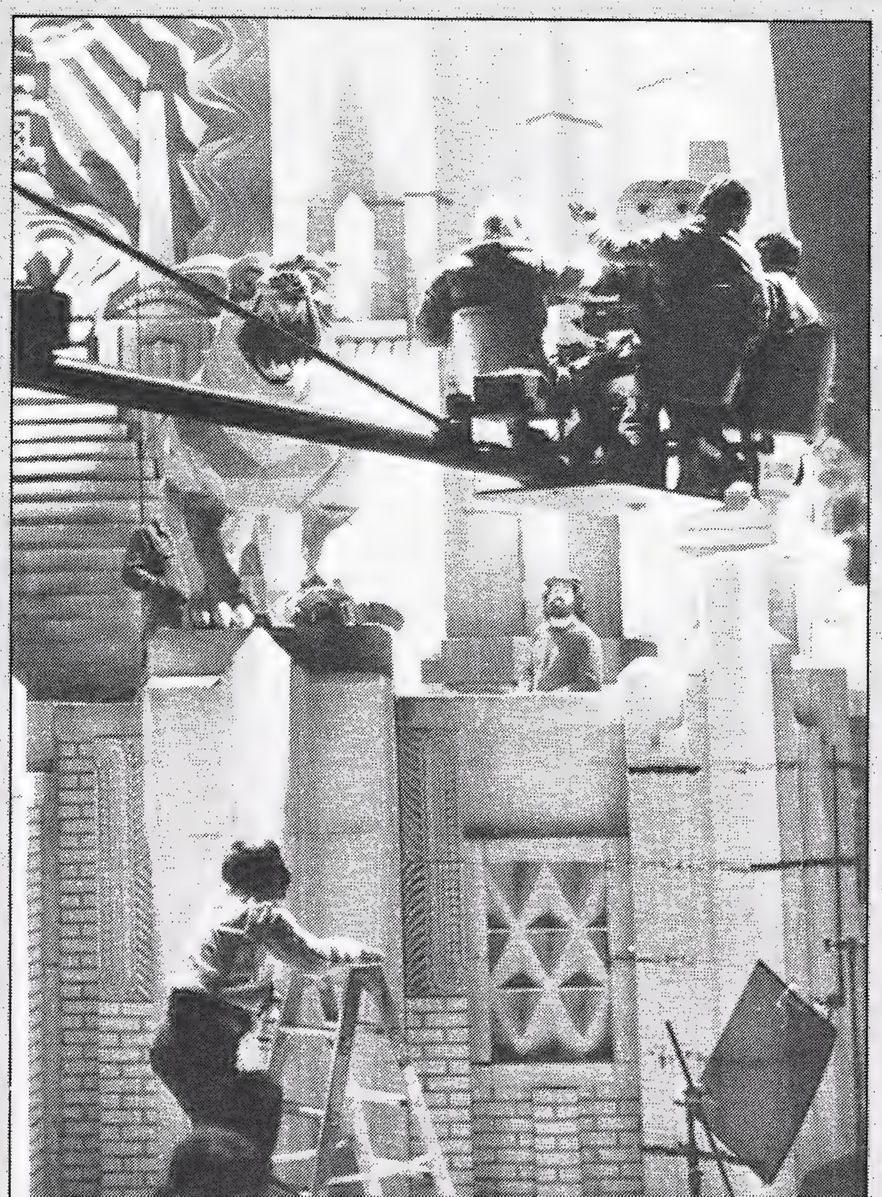
In 1976, he met George Lucas through their fellow alumni meetings at USC, and joined ILM shortly after its establishment.

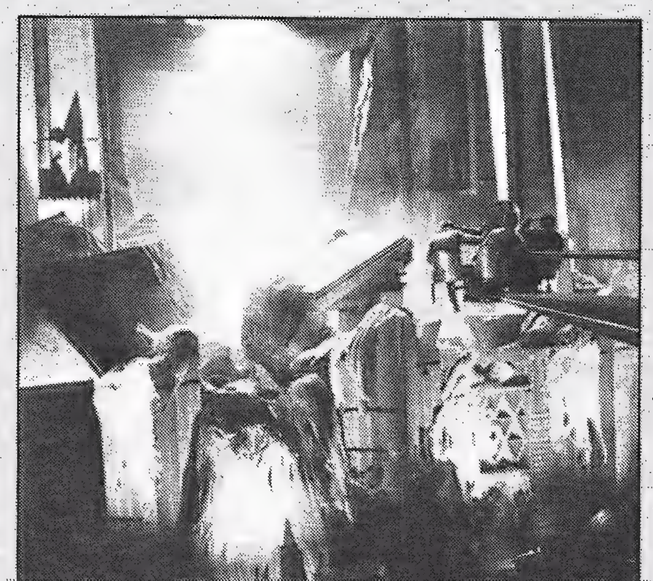
While working on the special effects for the aforementioned films, ILM also developed new technologies that would have a decisive impact on the special effects department, such as special printers, special VistaVision equipment, and motion control camera systems. The appeal of Lucas' films is largely due to Edlund's efforts.

In 1983, he left ILM after "Star Wars: Return of the Jedi" and joined EEG (Entertainment Effects Group), led by Douglas Trumbull, a leading SFX producer known for "2001: A Space Odyssey" (1968) and "Close Encounters of the Third Kind" (1977). There, he established his own production company called Boz Films, specializing in SFX. Edlund says, "After 'Jedi' ended, I was thinking about what I wanted to do with myself. That's when Trumbull asked me if I would take over EEG. In the end, we agreed that I would become a partner and take over EEG's work, and manage it myself."

"Ghostbusters" was the memorable first film from Boz Films (incidentally, their second film was the much anticipated 2010: A Space Odyssey).

Let's take a look at some of the key special effects work done by Richard Edlund and the Boz Films crew on Ghostbusters.





•Special effects scenes were shot at Burbank Studios outside Los Angeles.

There are approximately 200 SFX scenes. These shots make full use of the latest technology, including stop-go motion, rotoscoping, animation, matte painting, etc.

The camera used for the filming was a 65mm high-speed camera. It was a high-density camera that could be fitted with a specially made film that was approximately 1.8 times larger than the conventional VistaVision film. This eliminated unevenness in the film and produced clearer images.

Of course, it was Richard Edlund himself who developed this 65mm high-speed camera. He came up with the idea for this device while at ILM, and even made a prototype. Incidentally, that prototype - a Nikon-type 65mm camera - was used in the mine cart scene in "Indiana Jones and the Temple of Doom" (1983), where it proved to be extremely effective.

Of course, the Temple of Gozer, the setting for the climax of the film, was also built within Burbank Studios. It is 20 meters long and cost a staggering $10 million to build (enough to make an entire movie). John de Quire, the production designer in charge of the design, said:

"It's an exact replica of the top of a building on Central Park West in New York."

In short, New York has moved into the Burbank Studios. That said, you can't see New York from Gozer's Temple in Burbank. In the film, the New York that spreads out in the background of the temple was created by combining intricate matte paintings onto film shot on location. The matte paintings were created by Matthew Yuricich, a veteran who has been using matte paintings for special effects since early on in films such as "The Day the Earth Stood Still" (51), "Ben-Hur" (59), and "North by Northwest" (59). One staff member said, "Matthew's matte paintings are astounding.

Not only the panoramic view of New York, but especially the scene where the top half is a matte painting and the bottom half is the real New York city. At first glance, it's hard to tell how much is a matte painting and how much is live action. Matthew is a great SFX guy.

•Let's also introduce the SFX of the ghosts. First, let's start with the Yama-uba ghost that haunts the library. Two armatures (special effects dolls with special makeup) were made for the Yama-uba ghost. One was used for a scene where she was quietly reading a book. The other was used for a scene where she was interrupted by the Three Musketeers while reading, and suddenly took on a terrifying, demonic appearance to scare them. In fact, this demonic armature was originally supposed to be a monster that was no less than the "Terror Dog." In fact, makeup artist Mark Wilson even sculpted the armature as a "library monster." However, with the words of director Ivan Reitman, "There's no need to scare the audience so much from the beginning," this monster's appearance was cut. By the way, although you can't see them because of the beautiful dress, there are actually two saggy pies hanging from the chest of the Auntie Ghost armature! That's a very intricate touch.

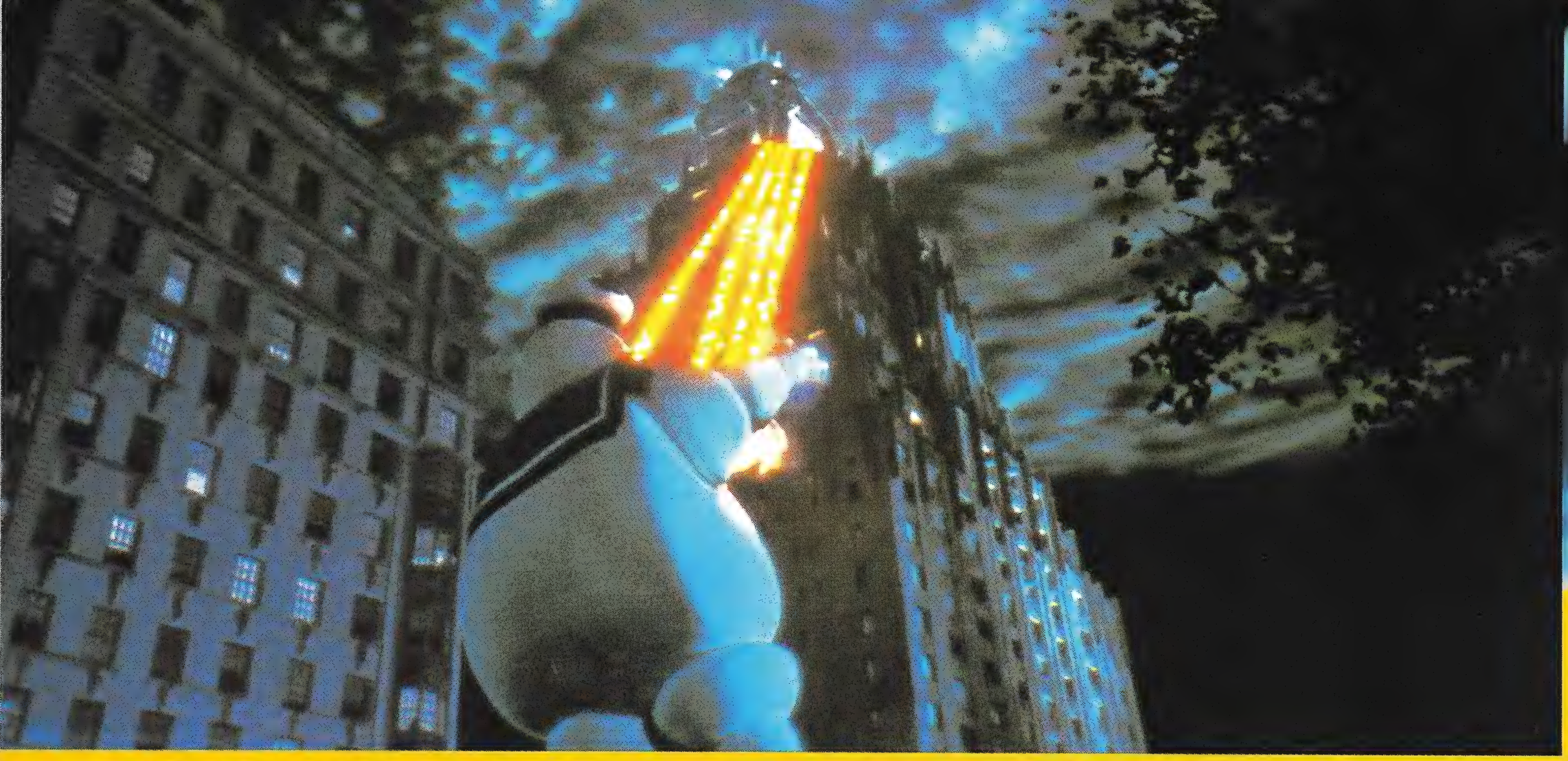
•"Ugly Little Spud" appears in a luxury hotel. He is a suitmation made from specially made foam rubber. SFX man Mark Wilson performs the role inside. Three "Little Spuds" were made. One is laughing out loud. Another is drinking and eating. And the third is being chased by Dan Aykroyd and looking a bit scared.

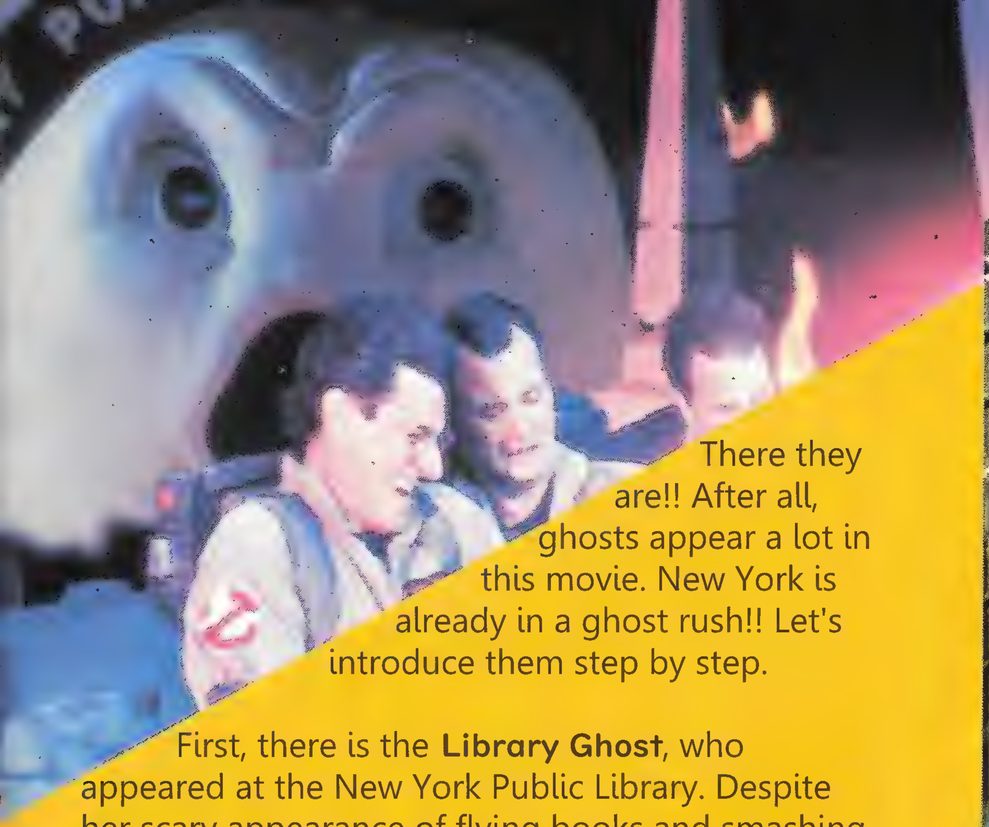
•The scene in which the Three Musketeers defeat "Little Spud" inside a hotel was filmed at the Biltmore Hotel in downtown Los Angeles. This was also the scene where they fired their Neutrona guns, so the setup was quite elaborate.

Gunpowder was embedded in the walls of the hotel's banquet hall, and explosive devices were also set in the floor. During the actual filming, electricity was sent to these devices, and in an instant the hotel was transformed into a fireworks display... creating an exhilarating explosion scene just like in a movie. The hotel was destroyed in a horrible way, as if a real battle had taken place there. Apparently, it took three months to restore it. Incidentally, the rainbow beams fired from the Neutrona gun were animation filmed at Boz Films studios.

•Speaking of animation, we must not forget the scene in "Gozer's Temple" in which Sigourney Weaver and Rick Moranis are struck by spiritual lightning and transformed into "Terror Dogs" (whose armatures are powered by hydraulic cables). The lightning in that scene is a precisely drawn, single-line animation. Moreover, the dark, turbulent clouds above "Gozer's Temple" are also artificial clouds made by dripping paint into water...in other words, they are animation.

Wow, every single cut is so intricate. The number of staff involved in the SFX scenes alone easily exceeded 100. Richard Edlund and the SFX guys at Boz Films did a great job.





There they are!! After all, ghosts appear a lot in this movie. New York is already in a ghost rush!! Let's introduce them step by step.

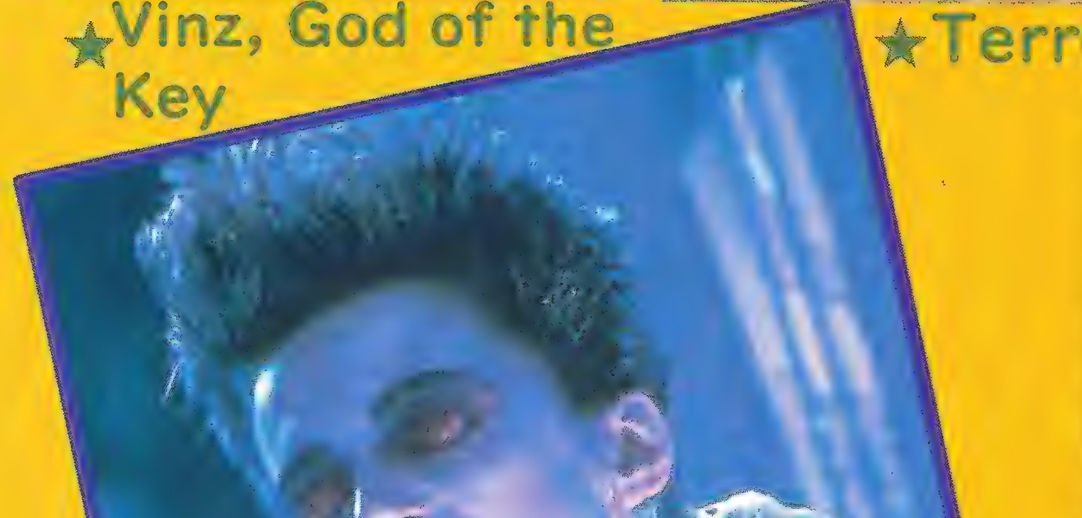
First, there is the **Library Ghost**, who appeared at the New York Public Library. Despite her scary appearance of flying books and smashing cards, she is actually the ghost of an old woman who is quietly reading a book. However, if you disturb her, she will transform into a terrible monster. Next is **Zuul, the God of Gates**. He appears in the refrigerator of the beautiful Dana's apartment and possesses her. The demon in "The Exorcist" possessed a girl and made her do shocking acts, but what will Zuul make Dana do? The first prey for the Ghostbusters, who appeared at a luxury hotel, was the **Ugly Little Spud**. A greedy green glowing ghost, he will eat not only food, but also plates, forks, and buckets. However, he does not harm people. The most terrifying is the **Terror Dog**, a crazy guard dog of "Gozer's Temple" that appeared on the roof of Dana's apartment. A violent monster who chases Lewis and crashes into a party. There are two ghosts, a male and a female. The one that possesses Lewis is **Vinz, the god of keys**. The god of keys and the god of gates combine! When they mumble, a terrifying world appears. The **Subway Ghost** jumps out when the Ghostbusters building explodes. He appears at the subway entrance, but there are few witnesses as he flies through the air at super speed. The other ghost is the **Taxi Ghost**, who appears in the driver's seat of a taxi. With his decomposed, mummy-like appearance, he scares off passengers who try to get in. The big boss of these ghosts is **Gozer, the queen of the spirit world and god of destruction.** She is a powerful and evil god who seeks to bring an apocalyptic end to the world, and lives in the "Temple of Gozer." To bring about destruction, Gozer transforms into the **Marshmallow Man**. A gigantic 45-meter tall monster made of marshmallows!? But if one is going to appear, why not have it be the **dream ghost** that appeared in Raymond's bed? Ray has his zipper pulled down by a sexy ghost of a girl floating in the air...and experiences ecstatic pleasure? Would that be more than welcome?

★Marshmallow Man

★Library Ghost

★Ugly Little Spud

★Vinz, God of the Key



★Terror Dog

★Gozer, God of Destruction

★Zuul, God of the Gate

GHOST INTRODUCTION

Producer/
Director

アイバン・ライトマン

IVAN REITMAN

Perhaps because they have teamed up with Murray and Ramis to produce one hit after another, they are known as "the Reitman family" and have achieved outstanding results every year at the American summer box office.

Born in Czechoslovakia, he moved to Canada at the age of 4. While a student, he won a composition contest for Canada's Bicentennial, which recognized his artistic talent. After entering college, he began making short films and began working for a non-commercial production company called New Cinema of Canada.

He eventually became a director for a TV variety show called "Greed" in Toronto, narrated by Dan Aykroyd. He also directed a stage show called "Spellbound" in Toronto, which was also a success and developed into a Broadway hit called "The Magic Show," which ran for five years. His off-Broadway work "The National Lampoon Show" was also well-received, which led to him producing the 1978 hit movie "Animal House."

The following year, he released Meatballs, starring Bill Murray and co-written with Harold Ramis. The next film by the trio, the action comedy Paradise Army, became a huge hit across the US, further increasing the reputation of the Reitman family. In 1981, he directed the unique animated film Heavy Metal, which was also well received by critics. In 1983, he directed the Broadway musical Merlin, which was nominated for a Tony Award.

Special Effects

リチャード・エドランド A.S.C

RICHARD EDLUND, A.S.C.

The other star of this movie, the person in charge of the much talked about special effects, was this guy known for "Star Wars." He is a big one among the special effects people who continues to challenge all possibilities.

Born in Fargo, North Dakota. A graduate of the University of Southern California's Film Department, he has worked extensively with Lucas and Spielberg, and has won the Academy Award for Best Special Effects four times for Star Wars ('77), The Empire Strikes Back ('80), Raiders of the Lost Ark ('81), and Return of the Jedi ('83).

He worked for Lucas's ILM, but left him after "Return of the Jedi". "Ghostbusters" was the first production of Boz Films, a company of Entertainment Effects Group (EEG) that he established under Douglas Trumbull. His latest work is "2010: A Space Odyssey". He visited Japan in July 1984.

[Other major works] ('79) The China Syndrome, ('82) Poltergeist, (TV) The Twilight Zone, and Star Trek.

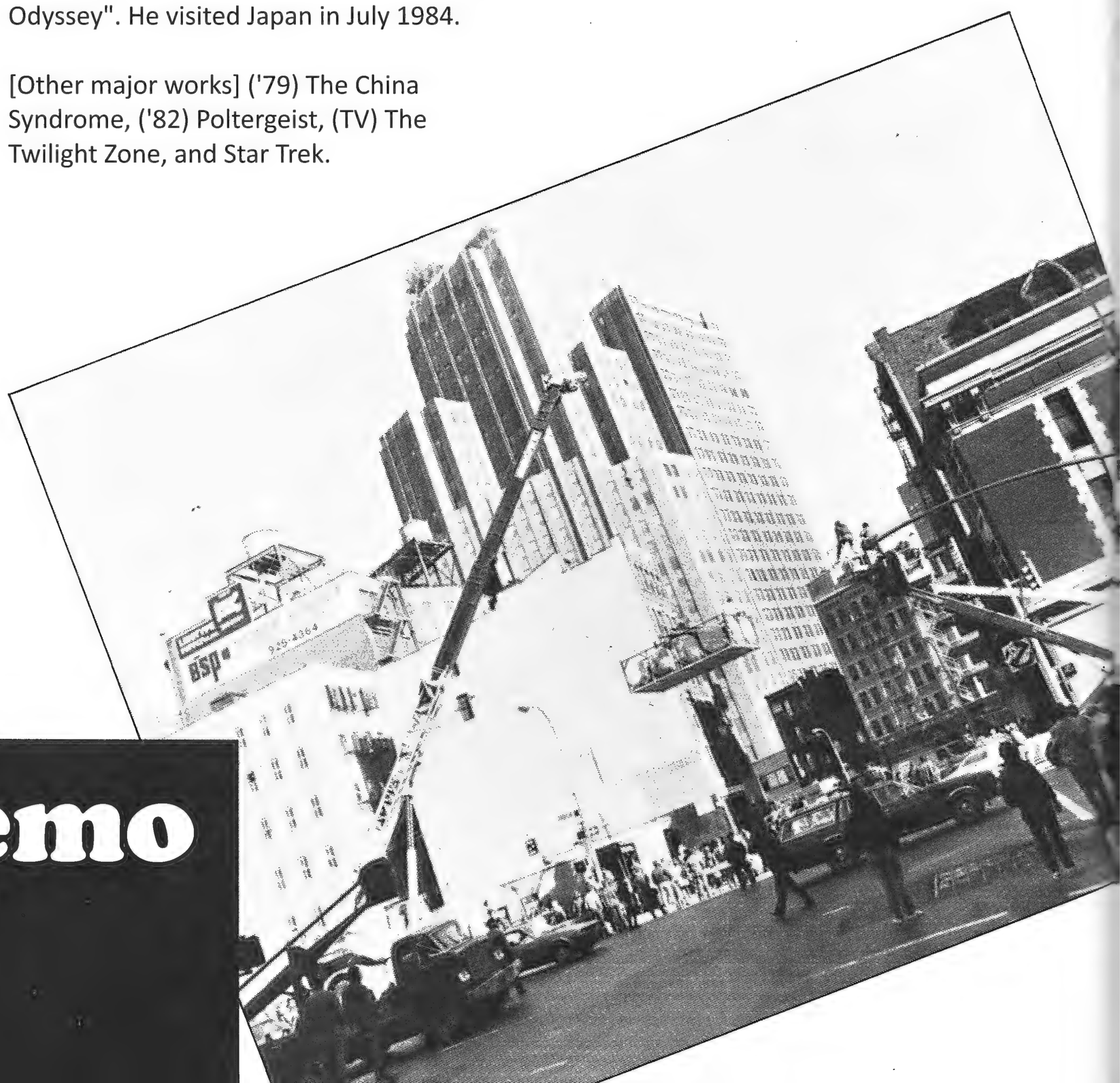
Cinematography

ラズロ コバックス A.S.C

LASZLO KOVACS, A.S.C.

Along with his friend Vilmos Zsigmond, he is one of the legendary cameramen who is indispensable to American films. He was born in Hungary on May 14, 1933. He studied cinematography at the Academy of Cinema and Dramatic Arts, but at the time of the Hungarian Revolution he went to America with Zsigmond, who was a year older than him. At first he couldn't find any decent work, but after he was recognized for his beautiful camerawork in 1969's "Easy Rider," he went on to be highly acclaimed as the cameraman on popular films such as "Paper Moon" and "New York, New York."

[Other major works] ('70) Five Easy Pieces, ('72) The Amazing World ('75) Shampoo, ('79) Shoot the Sundance Kid! ('83) The Love That Toys Gave Me.



Staff Memo

Art

ジョン・デ・キュア

JOHN DE CUIR

The dazzling and extravagant production design was handled by veteran John De Cure, who said he put a lot of effort into creating a miniature New York at Burbank Studios in Los Angeles. He has received 11 Oscar nominations, including three bronze awards for his work on "The King and I" in 1956, "Cleopatra" in 1963, and "Hello, Dolly" in 1969.

[Other major works] ('55) Daddy Long Legs ('65) A Great Passion ('70) On a Clear Day You Can See Forever ('74) That's Entertainment ('80) Raise the Titanic.

Music

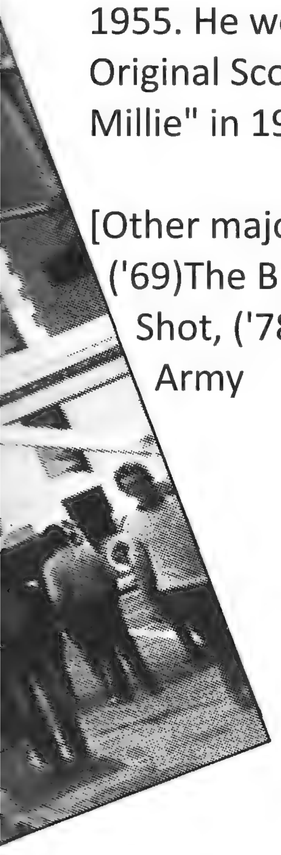
エルマー・バーンスタイン

ELMER BERNSTEIN

The great man known for "The Magnificent Seven," Elmer Bernstein is in charge of the music.

Born in New York on April 4, 1942. After graduating from New York University, he studied piano and composition at the Juilliard School. After working with Glenn Miller's Air Force Band, he entered Hollywood and gained attention for his score to "The Man with the Golden Arm" in 1955. He won the Academy Award for Best Original Score for "Thoroughly Modern Millie" in 1967.

[Other major works] ('63)The Great Escape, ('69)The Brave Chase, ('73) McQ, ('77) Slap Shot, ('78) Animal House, ('81) Paradise Army



Artist Memo

★Ray Parker Jr.

Born in 1955, he had a big hit with his group Radio in 1978 with the song "Jack & Jill", followed by another big hit with "Woman Needs Love" in 1981, and began his career as a solo artist in earnest with "The Other Woman" in 1982. "Ghostbusters" was his biggest hit and also the best-selling single in the 10-year history of Arista Records.

★Air Supply

Formed in Australia in 1976, they were the first Australian band to achieve worldwide success. Almost all of their singles, from "Lost in Love" in 1980 to "Nagisa no Chikai" in 1983, were huge hits, and their performances in Japan are always a huge success.

★Thompson Twins

They debuted in 1980 with a self-produced record, but their full-scale activities began with their second album, "Set" (1982), when they gained attention as a seven-piece electro-dance pop band, and their song "In the Name of Love" reached No. 1 on the US dance/disco charts. In 1984, they grew into a supergroup with the huge hits "Hold Me Now" and "Doctor! Doctor!". They came to Japan in May 1984.

★Laura Branigan

Debuted in 1982 with the LP "Brilliant Lady." 27 years old, from New York.

She rose to stardom with hits such as "Gloria" and "Love Is All You Need." The title song from her third album, "Self Control," also became a worldwide hit.

★Alessi

They are twin brothers born in New York in 1953. They debuted on A&M Records in 1976. Their second LP, "Just for Love," was a hit in Japan, and in 1982 they moved to the Quest label and released "Kiss of the Breeze," which also became a big hit.

★The BusBoys

The band debuted in 1980 under Arista as a sextet led by the O'Neill brothers, Brian and Kevin. They attracted attention for being a band despite the fact that five of the members were black. They appeared in Walter Hill's "48 Hours" in 1983, singing the theme song "Back in Town."

★Mick Smiley

Nothing is known about his background. "Magic" is written by his own pen.

PRODUCTION NOTES

●Scenario

To complete the screenplay for this film, Dan Aykroyd read countless literature and research books on ghosts and ghosts. He actually believes in the existence of ghosts, is a member of the Institute of Psychic Phenomena, and is an active researcher. "I've always wanted to make a movie about ghosts, one that emphasizes the elements of technology and science," Dan said.

●Location Shooting

Filming began in October 1983. It began in New York City, and locations chosen for filming included the New York Public Library, City Hall, Columbia University, Central Park West, and the old New York Police Department. Dana and Lewis' apartment was in a building on Central Park West, but traffic had to be stopped for filming. Police were called in, and filming took place in a tense atmosphere.

● Studio Photography

All filming except for on-location shooting took place at Burbank Studios in Los Angeles. A huge 2m-tall "Temple of Gozer" was built inside the studio at a huge cost of $10 million. "It was an exact replica of the top of the building on Central Park West," said art director John De Cure. This huge set offered a panoramic view of New York City, but assembling the scenery in a Hollywood studio was a difficult task.

●SFX(1)

The much talked about special effects were used in over 200 cuts, and were created using the latest techniques in stop motion, rotoscoping and animation. The "Terror Dogs" were made in over 10 different sizes, some of which had a human inside them and were operated by as many as 10 special effects technicians. Despite the fact that the filming itself was a massive undertaking, using 500 extras, it was completed in 15 weeks. However, according to director Reitman, "the real hard work started after filming was finished, because we had to combine over 200 special effects scenes with live action scenes."

●SFX(2)

Pure visual entertainment was

achieved by the newly developed VistaVision film, 15% larger than the original by SFX guy "Big One" Richard Edlund. High-density visual effects were achieved by the 65mm high-speed camera and compositing system developed by "Boss Films". Several scale model miniatures, 65mm optical printers, and 65mm high-speed rotary mirror reflex cameras were used.

● Acting

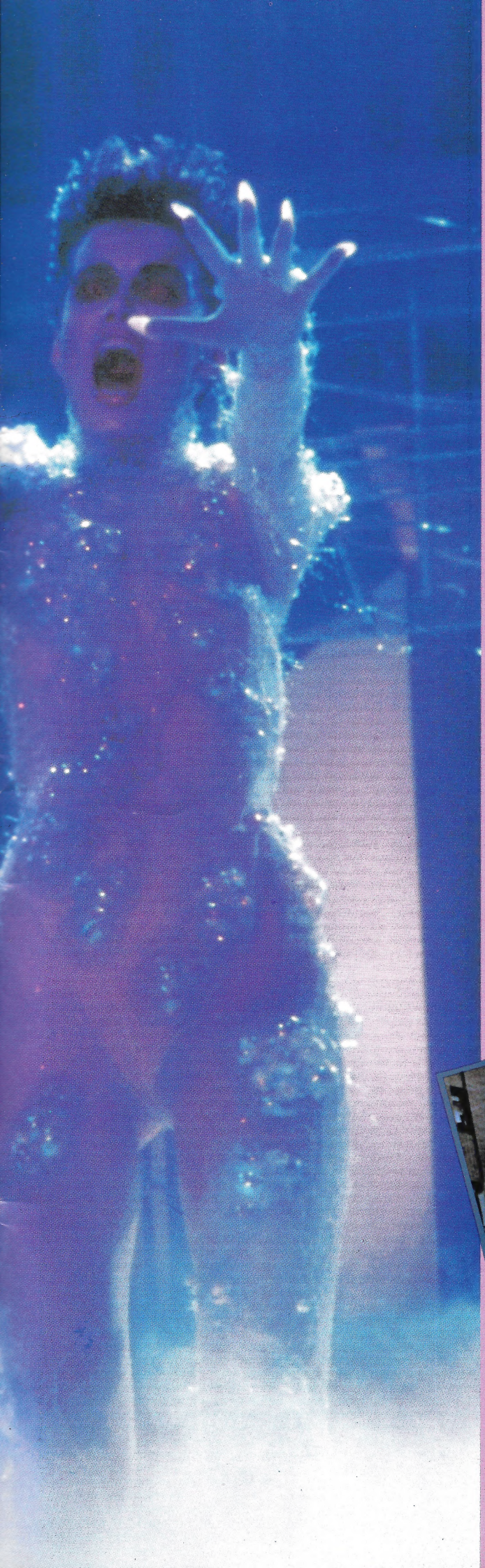
The star, Bill Murray, felt that acting was the most difficult part of the film. "It was really exhausting to act in front of invisible ghosts and smoke machines." On the other hand, he calls this film his best work. He says that he was able to deliver the lines, the action, and the ad-libs perfectly! He also said that he ad-libbed countless times with Dan and Harold, but that "I'm satisfied with every one of them."

スタッフ

製作・監督……アイバン・ライトマン
製作総指揮……バーニー・ブリルスタイン
製作補……ジョー・メドジャック&マイケル・C・グロス
脚本……ダン・エイクロイド&ハロルド・ライミス
撮影……ラズロ・コバックス，A.S.C.
美術……ジョン・デ・キュア
編集……シェルドン・カーン，A.C.E.
ディビット・ブリューウィット，A.C.E.
特殊効果……リチャード・エドランド，A.S.C.
衣裳……セオニ・V・アルドリッジ
音楽……エルマー・バーンスタイン
〝ゴーストバスターズ〟作詩・歌……レイ・パーカーJr.

キャスト

ピーター・ベンクマン博士……ビル・マーレー
レイモンド・スタンツ博士……ダン・エイクロイド
イーガン・スペングラー博士……ハロルド・ライミス
ディナ・バラット……シガニー・ウィーバー
ルイス・タリー……リック・モラニス
ジャニーン・メルニッツ……アニー・ポッツ
ウォルター・ペック……ウィリアム・アザートン
ウィンストン・ゼッドモア……アーニー・ハドソン
ニューヨーク市長……ディビッド・マーギュリース
ゴーザ……スラビトザ・ジャバン



STAFF

Produced & Directed by ..... IVAN REITMAN
Executive Producer ..... BERNIE BRILLSTEIN
Associate Producers ..... JOE MEDJUCK and MICHAEL C.GROSS
Written by ..... DAN AYKROYD and HAROLD RAMIS
Director of Photography ..... LASZLO KOVACS, A.S.C.
Production Design by ..... JOHN DE CUIR
Film Edited by ..... SHELDON KAHN, A.C.E.
with DAVID BLEWITT, A.C.E.
Visual Effects by ..... RICHARD EDLUND, A.S.C.
Costumes by ..... THEONI V. ALDREDGE
Music by ..... ELMER BERNSTEIN
'Ghostbusters' Written and Performed by ..... RAY PARKER, JR.

CAST

Dr. Peter Venkman ..... BILL MURRAY
Dr. Raymond Stantz ..... DAN AYKROYD
Dr. Egon Spengler ..... HAROLD RAMIS
Dana Barrett ..... SIGOURNEY WEAVER
Louis Tully ..... RICK MORANIS
Janine Melnitz ..... ANNIE POTTS
Walter Peck ..... WILLIAM ATHERTON
Winston Zeddmore ..... ERNIE HUDSON
Mayor of N.Y.CITY ..... DAVID MARGULIES
Gozer ..... SLAVITZA JOVAN

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①ゴーストバスターズ GHOSTBUSTERS……レイ・パーカーJr. Ray Parker Jr.
②きまぐれロック・タウン CLEANIN' UP THE TOWN……ザ・バスボーイズ The Busboys
③セイヴィン・ザ・デイ SAVIN' THE DAY……アレッシー Alessi
④イン・ザ・ネーム・オブ・ラブ IN THE NAME OF LOVE…トンプソン・ツインズ The Thompson Twins
⑤アイ・キャン・ウェイト・フォエヴァー I CAN WAIT FOREVER……エア・サプライ Air Supply
⑥ホット・ナイト HOT NIGHT……ローラ・ブラニガン Laura Branigan
⑦マジック MAGIC……ミック・スマイリー Mick Smiley
⑧ゴーストバスターズのテーマ MAIN TITLE THEME(GHOSTBUSTERS)……エルマー・バーンスタイン Elmer Bernstein
⑨ディナのテーマ DANA'S THEME……エルマー・バーンスタイン Elmer Bernstein
⑩ゴーストバスターズ(インストゥルメンタル・ヴァージョン)GHOSTBUSTERS(INSTRUMENTAL VERSION)…レイ・パーカーJr. Ray Parker Jr.

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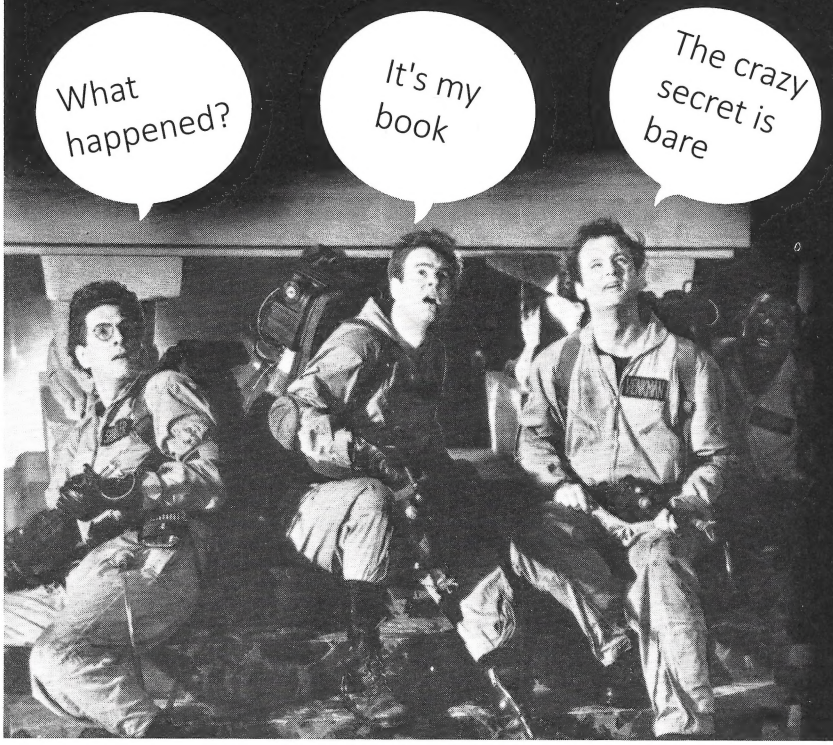

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★Dan Aykroyd's network
★New York ghost map
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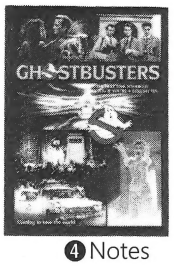
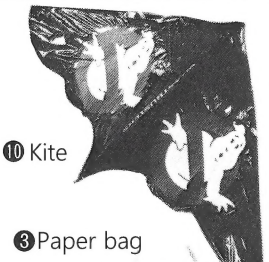
GHOSTBUSTERS 〈Mail Order〉

Name of goods	List price	Shipping charges (including packaging charges)
❶Poster A	500円	Up to 5 pieces Tokyo 500円 Others 800円
❷Poster B	500円	Up to 5 pieces Tokyo 500円 Others 800円
❸Paper bag	250円	1 bag 240円
❹Notes	250円	Up to 3 books 350円
❺Kampen case	350円	Up to 2 pieces 350円
❻Subjiki	250円	Up to 4 pieces 240円
❼Picture Postcards (8 ct.)	350円	Up to 3 pieces 240円
❽Cassette index	350円	Up to 3 pieces 240円
❾Sticker	250円	Up to 5 pieces 240円
❿Kite	800円	Up to 3 pieces Tokyo 500円 Others 800円

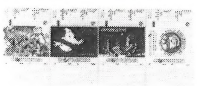


❹Notes

❻Subjiki


❿Kite
❸Paper bag

❺Kampen case


❽Cassette index

How to order

● Please write your address, name, telephone number, the name of the product you wish to purchase, and the number of items you wish to purchase on a piece of paper, enclose the total amount of the price and shipping fee, and be sure to apply by registered cash.

We do not accept any other applications.
For computer processing purposes, please be sure to include furigana in your address and name.

● Shipping will take 3 to 4 weeks after receipt of the cash registered mail.
● The deadline for ordering is February 28, 1985.

Where to order
〒2-953 Ikebukuro, Toshima-ku, Tokyo 171
Kobayashi Kosan Building 1F
Ghostbusters Merchandise Section,
Toho Co., Ltd., Movic Co., Ltd.

For product shipping inquiries, please contact TEL (03) 982－1222

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GHOSTBUSTERS

THE SUPERNATURAL SPECTACULAR.

COLUMBIA PICTURES PRESENTS
AN IVAN REITMAN FILM
A BLACK RHINO/BERNIE BRILLSTEIN PRODUCTION
"GHOSTBUSTERS"
ALSO STARRING HAROLD RAMIS RICK MORANIS
MUSIC BY ELMER BERNSTEIN "GHOSTBUSTERS" PERFORMED BY RAY PARKER, JR. PRODUCTION DESIGN BY JOHN DE CUIR DIRECTOR OF PHOTOGRAPHY LASZLO KOVACS, A.S.C.
VISUAL EFFECTS BY RICHARD EDLUND, A.S.C. EXECUTIVE PRODUCER BERNIE BRILLSTEIN WRITTEN BY DAN AYKROYD AND HAROLD RAMIS
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